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VI.—*Notes on the Bucolic Diaeresis.*

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THE object of this paper is twofold: (1) to discuss the appropriateness of the name 'bucolic' as given to the diaeresis at the end of the fourth foot in dactylic hexameter, and (2) to examine the use of this pause by the Homeric poet from the standpoint of the connection of thought.

Marius Victorinus tells us (p. 114 K.) that this pause received the epithet 'bucolic' because of its frequent use by the bucolic poets. This statement is somewhat misleading. The Alexandrian poets generally (Aratus, however, uses it less than Homer) showed a fondness for it, and if all the genuine extant idylls of Theocritus be compared with the *Hymns* of Callimachus and the *Argonautica* of Apollonius Rhodius, it will be found that the diaeresis in question, at least when regarded as a pause in the sense, was used more frequently by both the latter poets. It is rather in the bucolic *poems* that its use abounds. A word ends with the fourth foot in 74 per cent of the verses of these poems, and there is a pause in the sense sufficient to warrant the use of at least a comma in 22 per cent (Kunst, *de Theocriti versu heroico*, Leipzig, 1887, p. 54), as compared with 19 per cent for the *Hymns* and 20 per cent for the *Argonautica*. But even in the bucolic idylls we do not find the most frequent occurrence of the bucolic diaeresis. In the 134 hexameter verses of the *Epigrams* of Callimachus (ed. Wilamowitz-Möllendorf, Berlin, 1882) there are but ten in which a word does not end with the fourth foot, and 60 per cent of the verses have a pause in the sense here. Furthermore, at times the Homeric poet uses the diaeresis quite as frequently as Theocritus does. In K 149-154, N 161-166, and ν 209-214 there is at least a slight pause in sense at the end of the fourth foot for six consecutive verses. In Ω 81-101 a word ends here in

every verse. In N 682-697 half of the verses have a mark of punctuation at the same place. The lament of Andromache for Hector, Ω 725-745, a literary unit comparable in length with the ninth idyll of Theocritus, shows a word-ending at the bucolic diaeresis in 95 per cent of the verses, and a pause in sense in 33 per cent. It is clear, therefore, that this diaeresis is not used most frequently in the bucolic poems, and hence the epithet 'bucolic' is not justified on this ground.

But the fondness of Theocritus for this pause is indicated also, as Fritzsche has shown (*Theocrits Eidyllen*, Leipzig, 1857, pp. 12, 41, 44), by the *way* in which he used it. *Anaphora* is often found after the bucolic diaeresis, the last two feet of the verse echoing the thought of the first four, *e.g.* :—

Id. i. 66-67 : πᾶ ποκ' ἄρ' ἦσθ' ὅτε Δάφνις ἐτάκετο, πᾶ ποκα, Νύμφαι ;
ἦ κατὰ Πηνειῷ καλὰ τέμπεα, ἦ κατὰ Πίνδῳ ;

Other passages which show the poet's use of the pause to produce this and other kinds of rhetorical balance are :—

i. 64 (cf. 127), 80, 100-101, 105-106 ; ii. 15-16 ; iv. 31 ; v. 14, 104, 112-114, 122-124 ; vii. 3-4, 24, 57, 71-72, 78, 84, 105 ; ix. 7-8, 33-34. Cf. Verg. *Ecl.* viii. 7-8.

These verses make it clear that the bucolic poet intended to emphasize the importance of this pause in his bucolic idylls. But this use of the diaeresis cannot be regarded as an innovation on his part. Theocritus did only what Homer had done before him. A careful reading of the *Iliad* and *Odyssey* with this subject in mind will reveal scores, if not hundreds, of verses in which the bucolic diaeresis is employed to produce a rhetorical effect. The following will serve as examples :—

B 90 αἱ μὲν τ' ἔνθα ἄλιν πεποτήγεται, αἱ δέ τε ἔνθα ·
I 381 οὐδ' ὅσ' ἐς Ὀρχομενὸν ποτινίσσεται, οὐδ' ὅσα Θήβας
γ 109 ἔνθα μὲν Αἴας κείται ἀρήμιος, ἔνθα δ' Ἀχιλλεύς,
θ 488 ἦ σέ γε μούσ' ἐδίδαξε, Διὸς πάις, ἦ σέ γ' Ἀπόλλων ·
ψ 67-68 αὐτὰρ Ὀδυσσεὺς
ὤλεσε τηλοῦ νόστον Ἀχαιῖδος, ὤλετο δ' αὐτός.

I have noted the following verses in which anaphora occurs after the pause at the end of the fourth foot :—

A 142, B 90, 363, 507, I 381, K 170, A 776, N 131 (Π 215), 308, 738, Ξ 234 (P 635, 713), O 714, Π 12, P 85, 431, Σ 472, 536 (Ω 530, δ 102, λ 303, Σ 159, Ω 10), Ω 408 (λ 175, ρ 577), α 24, γ 109, δ 821, θ 488, μ 105, ν 203 (cf. Theoc. i, 80 quoted above), χ 47, ψ 68, ω 291, θ 322 (cf. Theoc. i, 66), τ 563, A 395, K 84, 174, 445, Ω 47, 221, ο 84, 168, π 100, υ 297, φ 197, ζ 103 (cf. Theoc. i, 67 quoted above), E 751 (Θ 395, λ 525), K 109, A 93, 548, B 202, E 521, 817 (N 224), N 513, P 20, 367, T 262, β 26, Ω 157 (186), γ 127, δ 690, ε 104 (138), ζ 192, θ 563, ι 108, 122, π 203, φ 108, E 827, Θ 7, π 302, σ 416 (ν 324), Σ 102, 185, θ 298, μ 77 (434), γ 96 (δ 326), K 422, T 306, ξ 82, 94, π 27, β 273.

A striking use of anaphora after the bucolic diaeresis is found in γ 429-435. Nestor is preparing to sacrifice to Athena on the morning after the arrival of Telemachus, and sends one of his sons for the heifer, another for the smith, and another to summon the companions of Telemachus from the ship. The narrative continues :—

ὥς ἔφαθ', οἳ δ' ἄρα πάντες ἐποίπνου. ἦλθε μὲν ἄρ βούς
ἐκ πεδίου, ἦλθον δὲ θοῆς παρὰ νηὸς εἰσῆς
Τηλεμάχου ἑταροὶ μεγάλητορος, ἦλθε δὲ χαλκεὺς
ὅπλ' ἐν χερσὶν ἔχων χαλκήϊα, πείρατα τέχνης,
(ἄκμονά τε σφυρὰν τ' ἐνποίητόν τε πυράγρην),
οἷσιν τε χρυσὸν εἰργάζετο· ἦλθε δ' Ἀθήνη κτλ.

The repetition of ἦλθε three times after the bucolic diaeresis is certainly more than accidental. Perhaps Theocritus was influenced by these verses when he wrote (*Id.* i, 80-81):—

ἦνθον τοὶ βῶται, τοὶ ποιμένες, φόβοι ἦνθον,
πάντες ἀνθρώπων, τί πάθοι κακόν. ἦνθ' ὁ Πιρίηπος κτλ.

Similar is the anaphora in τ 172-177:—

Κρήτη τις γαῖ' ἔστι μέσῳ ἐνὶ οἴνοπι πόντῳ
καλὴ καὶ πείρα, περίρρυτος· ἐν δ' ἀνθρωποὶ
πολλοί, ἀπειρέσιοι, καὶ ἐννήκοντα πόλεις.
ἄλλη δ' ἄλλων γλῶσσα, μεμιγμένη· ἐν μὲν Ἀχαιοί,
ἐν δ' Ἑτεόκρητες μεγάλητορες, ἐν δὲ Κύδωνες κτλ.

Other kinds of rhetorical balance are illustrated by the following passages :—

Λ 404-405, Ν 301-302, 742-743, Τ 365-366, Φ 464-466, Χ 485-486, Ψ 321, 323, 326, 621-623, γ 11-12 (cf. Theoc. i, 100-101), λ 4, 20.

These are some of the verses which may be cited to show that the bucolic poet has no claim to originality when he uses the pause at the end of the fourth foot to produce a rhetorical effect. Thus from this standpoint also, the epithet 'bucolic' has no real justification.

Two facts already noticed have an important bearing on the theory of the origin of the hexameter. Metricians have stated that the hexameter of the bucolic poets is composed according to its origin, not like the heroic hexameter, of two tripodies, but of a tetrapody and a dipody (Rossbach, *Theorie der musischen Künste*, 3d ed. III, 2, p. 51; Gleditsch, in von Müller's *Handbuch*, II, 3, p. 121). The evidence from the poems themselves which is given in support of this theory is, first, the predominance of the pause at the end of the fourth foot in the bucolic poems (Rossbach, *l.c.*), and, second, the frequent use of anaphora after the pause (Gleditsch, *l.c.*). But if the Homeric poet sometimes uses this diaeresis more frequently than does Theocritus, and employs anaphora after it in a similar way, the same argument applies to a considerable percentage of the verses of the *Iliad* and *Odyssey*. Either these Homeric verses are derived from the union of a tetrapody with a dipody, or else the bucolic hexameter in respect to origin is the same as Homer's verse.

It remains to examine the use, aside from that already considered, which the Homeric poet makes of this pause. We can do this most readily, perhaps, by comparing the bucolic diaeresis with the main pause of the verse. The similarity between the caesura of the third foot and the pause at the end of the verse scholars have pointed out from various standpoints. Hiatus and the *syllaba anceps* are allowed before this caesura in the same way as at the close of the verse, but not to the same extent. Monosyllables which cannot stand

at the beginning of the verse are not found immediately after the pause, and, likewise, monosyllables which are not found at the end of the verse do not immediately precede the pause (La Roche, *Wiener Studien*, XVIII (1896), p. 3). Professor Seymour has shown (*Harvard Studies*, III (1892), pp. 91-128) that there is a strong tendency in the Homeric poems to make the thought complete with the end of the verse, and that to a considerable degree this is true of the pause in the third foot. The poet treated the verse as a thought-unit as well as a metrical unit, and he regarded the half-verse as a thought-unit also, although to a less extent. The first half-verse states the essential facts of the narrative; the second half merely adds picturesque details and is often parenthetical. The second half-verse oftentimes may be omitted for successive verses without disturbing the narrative. Finally, there are a very large number of tags suited to follow the caesura of the third foot (*Transactions Am. Phil. Assoc.* XVI (1885), pp. 30-40).

Let us now test the pause at the end of the fourth foot by each of these six principles: (1) hiatus, (2) *syllaba anceps*, (3) position of certain word-forms, (4) tendency of the pause to separate the essential part of the narrative from the picturesque and often purely parenthetical, (5) possibility of omitting the feet which follow the pause for successive verses without disturbing the narrative, and (6) the existence of numerous verse-tags which are suited to follow the pause.

It has already been established that in regard to the first three the pause at the end of the fourth foot is, in *kind*, like that in the third foot, just as the latter caesura in the effect produced resembles the end of the verse, although less extensively. (For hiatus, see van Leeuwen, *Enchiridion*, p. 79; for *syllaba anceps*, Christ, *Metrik*, p. 195; for position of certain word-forms, La Roche, *l.c.*, and *Zeitschrift für die öster. Gym.* XLVI (1895), p. 588.) It is the purpose of this part of my paper to show that in respect to the last three principles, that is, in the influence of the pause on the connection of thought, the bucolic diaeresis has a force similar in kind to that of the caesura of the third foot.

I. The first four feet of the verse carry the burden of the narrative; the last two feet add unessential but picturesque details, or repeat in slightly different form an idea which has already been expressed, the *clausula* being often entirely parenthetical. The material at command is so abundant — nearly 3000 verses — that only the briefest indication can be given, together with a few examples, of the ways in which this principle is illustrated.

For convenience I have divided the material into five groups, basing the division on the form of the *clausula*.

GROUP A. The last two feet of the verse consist of a word or brief clause joined to the preceding four feet by a coördinate conjunction which is contained in the *clausula*. This is the largest group and consists of more than 1000 verses. The following are taken almost at random:—

- Δ 26 πῶς ἐθέλεις ἄλιον θείναι πόνον | ἡδ' ἀτέλεστον,
 δ 387 τὸν δέ τ' ἐμόν φασιν πατέρ' ἔμμεναι | ἡδὲ τεκέσθαι.
 I 334 ἄλλα δ' ἀριστήεσσι δίδου γέρα | καὶ βασιλεύσιν.
 E 735 ποικίλον, ὃν ῥ' αὐτὴ ποιήσατο | καὶ κάμε χερσίν.
 A 497 ἡερίη δ' ἀνέβη μέγαν οὐρανὸν | Οὐλυμπόν τε.
 Γ 59 Ἔκτορ, ἐπεὶ με κατ' αἶσαν ἐνείκεσας | οὐδ' ὑπὲρ αἶσαν,
 © 459 ἦ τοι Ἀθηναίη ἀκέων ἦν | οὐδέ τι εἶπεν,
 β 220 εἰ δέ κε τεθνηῶτος ἀκούσω | μηδ' ἔτ' ἐόντος,

In these verses it is clear that the *clausula* is not essential to the narrative. It merely repeats a previously expressed thought in a different form. Take for example A 62–64:—

ἀλλ' ἄγε δὴ τινα μάντιν ἐρείομεν ἢ ἱερῆα
 ἦ καὶ ὄνειροπόλον, καὶ γάρ τ' ὄναρ ἐκ Διὸς ἐστίν,
 ὅς κ' εἴποι ὅτι τόσσον ἐχώσατο Φοῖβος Ἀπόλλων,

Here both the *clausula* of vs. 62 and the whole of vs. 63 are in a way parenthetical. As far as the burden of the narrative is concerned the clause beginning ὅς κ' εἴποι (vs. 64) might as well have followed immediately after ἐρείομεν, *e.g.*:—

ἀλλ' ἄγε δὴ τινα μάντιν ἐρείομεν, ὅς τέ κε φαίη
 ὅτι τόσον Δαναοῖσιν ἐχώσατο Φοῖβος Ἀπόλλων,

To show in another way that the poet could dispense with these brief clauses when the narrative demanded it, the following pairs of verses may be cited:—

- Γ 67 νῦν αὖτ', εἴ μ' ἐθέλεις πολεμίζειν | ἥδ' ἐ μάχεσθαι, and
 Λ 717 ἀλλὰ μάλ' ἐσσυμένους πολεμίζειν. | οὐδέ κε Νηλεὺς κτλ.
 ω 335 δῶρά, τὰ δεῦρο μολὼν μοι ὑπέσχετο | καὶ κατένευσεν. and
 I 263 ὅσσα τοι ἐν κλισίῃσιν ὑπέσχετο | δῶρ' Ἀγαμέμνων,

GROUP B. The clausula consists of an appositional phrase. To this group belong the familiar tags, ποιμένα λαῶν, ἰσόθεος φῶς, δία θεῶν, and many others. These are too well-known to require further comment. The verses number about 300.

GROUP C. The last two feet contain a brief simile introduced by ἥυτε, ἴσος (ἴσα, ἴση, ἴσον), ὥς (postpositive), — 53 verses, *e.g.*:—

- A 359 καρπαλίμως δ' ἀνέδν πολίης ἀλός | ἥυτ' ὀμίχλη,
 E 438 ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπέσσυτο | δαίμονι ἴσος,
 ζ 309 τῷ ὃ γε οἶνοποτάζει ἐφήμενος | ἀθάνατος ὥς.

It may be remarked here that ἥυτε introducing a comparison is found more frequently (22 times) immediately after the bucolic diaeresis than in all other positions in the verse together (15 times). The comparison is sometimes expanded in the following verses, *e.g.*, Δ 243–245, φ 48.

GROUP D. A participle or participial phrase fills out the verse after the bucolic diaeresis, adding some unessential but picturesque detail. It is often parenthetical. This is a large class, including more than 500 verses.

- B 167 βῆ δὲ κατ' Οὐλύμποιο καρήνων | αἶξασα,
 Θ 543 οἱ δ' ἵππους μὲν ἔλυσαν ὑπὸ ζυγοῦ | ἰδρώοντας,
 η 340 αὐτὰρ ἐπεὶ στόρεσαν πυκινὸν λέχος | ἐγκονέουσαι,
 A 450 τοῖσιν δὲ Χρύσης μεγάλ' εὐχέτο | χεῖρας ἀνασχών.
 A 586 τέτλαθι, μήτηρ ἐμή, καὶ ἀνίσχεο | κηδομένη περ,
 φ 413 ἐτράπετο. Ζεὺς δὲ μεγάλ' ἔκτυπε | σήματα φαίνων.
 γ 118 εἰνάετες γάρ σφιν κακὰ ῥάπτομεν | ἀμφιέποντες
 παντοίοισι δόλοισι, μόγισ δ' ἐτέλεσσε Κρονίων.

The translation of Butcher and Lang: "For nine whole

years we were busy about them, devising their ruin with all manner of craft," gives the *thought* of the poet but not his manner of telling the story. This would be, perhaps, as follows: "For nine years we were devising their ruin, busily, with all manner of craft, and scarce did the son of Kronos bring it to pass." The last two feet of verse 118 and the first half-verse of 119 are alike added thoughts. The first amplifies the bare statement of the fact, and, while it suggests παντοίοισι δόλοισι, it is not essential and might have been omitted.

X 412 λαοὶ μὲν ῥα γέροντα μόγῃς ἔχον | ἀσχαλόωντα
ἐξελθεῖν μεμαῶτα πυλάων Δαρδανιάων.

For the simple statement of fact neither ἀσχαλόωντα nor πυλάων Δαρδανιάων are essential.

P 408 πολλάκι γὰρ τό γε μητρὸς ἐπέυθετο | νόσφιν ἀκούων,

Ameis-Hentze take μητρὸς with ἀκούων. But it is simpler to construe it with ἐπέυθετο and regard νόσφιν ἀκούων as parenthetical. For this use of the genitive of the person from whom the information comes, with πυνθάνομαι, cf. κ 536-537:—

μηδὲ ἔάν νεκύων ἀμενηνὰ κάρηνα
αἵματος ἄσσον ἵμεν, πρὶν Τειρεσίαο πυνθέσθαι.

"until Teiresias tells thee."

Ω 82 ἔρχεται ὠμηστῆσιν ἐπ' ἰχθύσι | κῆρα φέρουσα.

The Ameis-Hentze edition (followed by Professor Clapp) says this is the only occurrence of φέρουσα with ἐπί and the dative, the simple dative being the usual construction. The order of words, however, would make it easier to construe ἐπ' ἰχθύσι with ἔρχεται, and to regard the last two feet of the verse as parenthetical. For the use of ἐπί with the dative after a verb of motion, cf. E 327:—

νηυσὶν ἐπι γλαφυρῆσιν ἐλαυνέμεν.

The phrase κῆρα φέρουσα is not found parenthetically elsewhere in the Homeric poems, but we find a collocation of

words similar to the verse in question in Theognis, 207 f., where it is clearly not to be taken with ἐπὶ and the dative:—

ἄλλον δ' οὐ κατέμαρψε δίκη· θάνατος γὰρ ἀναιδὴς
πρόσθεν ἐπὶ βλεφάροις ἔζετο κῆρα φέρων.

A further indication of the parenthetical use of the principle in this part of the verse may be found by a comparison of pairs of verses like the following:—

η 71 καὶ λαῶν, οἳ μὴν ῥα θεὸν ὥς (εἰσορόωντες)
δειδέχατο μῦθοισιν,

X 434 Τρωσὶ τε καὶ Τρωῆσι κατὰ πτόλιν, οἳ σε θεὸν ὥς
δειδέχατ'.

GROUP E. The clausula consists of an adjective of four or five syllables. More than 200 different adjectives, chiefly ornamental epithets, are thus used in about 1000 verses of the *Iliad* and *Odyssey*. Nearly 100 of these adjectives are found only after the bucolic diaeresis.¹ Two verses deserve especial attention:—

ξ 26 εἶματα μὲν τοι κεῖται ἀκηδέα | σιγαλόεντα.

¹ An asterisk indicates that the adjective is found only after the end of the fourth foot: ἀγκυλομήτης,* ἀγκυλότοξος,* ἀγκυλοχείλης,* ἀγλαόκαρποι,* ἀγραύλοιο, ἀγριοφώνους,* ἀγριοῦται, ἀγροτέρων, ἀγχιμαχηταί, ἀδινάν, ἀθανάτοιο, αἰγιόχοιο, αἰδοίοιο, αἰθαλόεσσαν, αἱματβεντα, αἰολοθώρηξ,* αἰολομίτρη,* αἰολοπώλους,* αἰχμητῶν, ἀκριτόμυθοι, ἀκριτόφυλλον,* ἀλλοδαποῖσιν, ἀλλοπρόσβαλλον, ἀλλοτρίοισιν, ἀλφεσίβοιοι,* ἀμπελδεσσαν, ἀμφιγυῆεις, ἀμφιγύοισι, ἀμφιελίσσας,* ἀμφικύπελλον, ἀμφιμέλαινοι,* (ἀμφοτέροισιν), ἀνδρείφοντῃ,* ἀνδρομέοιο, ἀνδροφάγοιο,* ἀνδροφόνιο, ἀνθεμόεσσαν, ἀντιάνειραι,* ἀντιθέοιο, ἀργαλέοιο, ἀργεννάν, ἀργιδόντα, ἀργυρέησιν, ἀργυροδίνῃ,* ἀργυρόηλον,* ἀργυρόπεζα, ἀσπιδιώτας,* ἀσπιστῶν,* ἀστερβεντα, ἀστεροπότης,* ἀστυβοῶντῃ,* ἀτρυγέτοιο, ἀτρυτώνῃ,* αὐδήεσσα, αὐτοχόων,* βαρβαροφώνων,* βωτιανέρι,* δαιδαλέοιο, δακρυόεσσαν, δενδρήντι, δερματίνοισιν,* (δεξιτερήφιν), δινήεντα, δουλιχοδείρων,* δυσμενέεσσι, ἔγχεσιμῶρους,* εἰαρινοῖσιν, εἰλατίνοισιν, ἑλκεσιπέπλους,* ἑλκεχίτωνες,* ἐμπυριβήτην,* ἐννεαβοίαν,* ἐννεάπηχυν, ἐννεόργιοι,* ἐννεώροιο, ἐντεσιεργούς,* ἐπταβδειον, ἐπαπύλοιο,* εὐπατρεία,* εὐρεῖαν, εὐρύανιαν, εὐρυμέτωπον,* εὐροδείης,* εὐρύπροιο,* εὐρυρέθρος,* εὐρυχόριο, εὐρώεντα,* ἡδυπότοιο, ἡεροειδής, ἡερόντα, ἡμαθόντα, (ἡμετέροισιν), ἡμονέην,* ἡμεόεσσαν, ἡπεροπεντά,* ἡριγενέης, ἡνυγένιος,* ἡκκόμοιο, ἡχῆεντα,* θεσπεσίοιο, θηλυτεράων, θυμοβόριο, θυμολέοντα,* θυμοραϊστής,* θυσανέεσσαν,* ἰμερβεντα, ἰοχέαιρα, ἰπιοχαίτην,* ἰπιοχαρμην,* ἰπποβότοιο, ἰπποδάμοιο, ἰπποδασείης, ἰπποκλέυθε,* ἰπποκορυσταί,* ἰσχαλέοιο,* ἰφθίμοιο, ἰχθυόντα, καλλιγύναικα,* καλλικόμοιο,* καλλιπάρηρον,* καλλιρέθρον,* καλλιρόοιο,* καρπαλίμοισιν, καρτερόθυμον, καρχαροδόντων, κερδαλέφρων,* κητώεσσα,* κηῶεντα,* κλωμα-

The adjective *σιγαλόντα* is used 22 times (7 times in the *Iliad* and 15 times in the *Odyssey*), always at the end of the verse. It is a 'standing epithet,' and is employed as such in this verse, even though it is not strictly applicable to the garments in question. The poet wishes the clause to end with the verse, and this adjective fills the last two feet suitably both as to meter and sense. There is certainly no emphasis on the adjective.

η 34 ff. νηυσὶ θοῇσιν τοῖ γε πεποιθότες | ὠκείησιν
λαῖτμα μέγ' ἐκπερώωσιν, ἐπεὶ σφισι δῶκ' ἐνόσυχθων·
τῶν νέες ὠκείαι ὥς εἰ πτερόν | ἦν νόημα.

Here are two 'standing epithets,' equivalent in meaning, in the same verse. Compare I 683, where, however, there is not the same tautology:—

νῆας ἐυσέλμους ἄλαδ' ἐλκέμεν | ἀμφιελίσσας.

That *ὠκείησιν* (*-άων*) is used as the 'standing epithet' after the end of the fourth foot in place of the dative (genitive) of *ἀμφιέλισσα* which would not suit the meter, is seen in © 197, ι 101. In the passage in question of course the epithet is the more suitable because of the miraculous swiftness of the Phaeacian ships, and it suggests vs. 36. The adjective is not emphatic. This position is not one of emphasis as has been indicated by the verses already discussed, and as Professor Goodell has shown (*Transactions*, XXI (1891),

χόεσαν,* κολλητοῖσιν, κουριδίῳ, κουροτέροισιν, κυανέησιν, κυανοχαίτης, κυδαλίμοιο, κυδιάνειραν,* κυλλοπόδιον, λαχρήντα, λειρίοντα, λευγαλείῳ, ληιβοτείρης,* μειλίχιουσιν, μητιέντος,* μιλοπαρῆι,* μυελόντα,* νηπυτοῖσιν,* ὀβριμοεργόν, ὀβριμοπάτρη, οἶνοπέδοιο,* οἶνοποτήρας,* οἰσπόλοισιν, οἰσύνησιν,* ὀκριόντα, ὀκρυέντος,* ὀλβιόδαιμον,* ὀμφαλδεσαν, ὀξύοντα, ὀπλοτερῶν, Οὐρανίῳ, οὐρανομήκης,* παιπαλοέσσης, πυροτέροισιν, πενταέτηρον, πετρήεσαν, πευκαλίμησιν, πευκεδανόιο,* πηγεσιμάλλῃ,* πιθήεσσης,* ποιήεσαν, ποιητοῖσιν, ποικιλομήτην, ποντοπόροιο, πορφυρέοισιν, πουλοβοτείρη,* πυροφόροιο, σιγαλόντα,* τειχιόεσαν,* τερμιόντα,* τερπικέρανος, τετραθέλυμνον,* τετραφάλῃρον,* τηλεδαπάων, τιμήεντος, τριγλώχινι, ὑλακόμωροι,* ὑλήεσαν, (ὑμετέροισιν), ὑψηλῇσιν, ὑψικάρηνοι,* ὑψικόμοισιν, ὑψιπετήεις,* ὑψιπέτηλον,* ὑψορόφοιο, φοινικέεσαν, χαλκεοφώνω,* χαλκοβάρεια, χαλκοκορυστή,* χαλκοπαρῆου,* χαλκοχιτώνων, χειμερίησιν, χειροτέροισιν, χρυσοπεδίλου,* ὠκείων, ὠκυπόδεσσιν, ὠκυπόροισιν, ὠλεσικάρποι,* ὠμοφάγοισιν.

(c) O 371 εὐχετο, χεῖρ' ὀρέγων εἰς οὐρανὸν ἀστερόεντα·

Ω 97 ἄκτῃν δ' ἐξαναβάσαι εἰς οὐρανὸν ἀιχθήτην,

Θ 364 ἦ τοι ὁ μὲν κλαίσκε πρὸς οὐρανόν, αὐτὰρ ἐμὲ Ζεὺς κτλ.

These are typical, not isolated cases. Taken together they form one of the indications, which it is the purpose of this part of the paper to point out, that in a considerable number of his verses the Homeric poet regarded the end of the fourth foot as a proper stopping-place. A new sentence or clause might be begun here, or, if he chose to continue the same clause to the end of the verse, he had in stock a number of words and phrases by which no new point was added, but the thought was beautified or explained.

II. The second characteristic of the bucolic diaeresis which marks it as similar in kind to the main caesura in its influence on the connection of thought is the fact that for successive verses it is possible to omit the last two feet without disturbing the narrative, *e.g.*: —

M 131 τὼ μὲν ἄρα προπάρειθε πυλάων (ὑψηλάων)
ἔστασαν ὡς ὅτε τε δρῦες οὖρεσιν (ὑψικάρῃνοι),
αἶ τ' ἄνεμον μίμνουσι καὶ ἕτερον (ἤματα πάντα),
(ρίζῃσιν μεγάλῃσιν διηνεκέεσσ' ἀραρυῖαι·)
ὡς ἄρα τὼ χεῖρεσσι πεποιθότες (ἡδὲ βίῃφιν)
μίμνον ἐπερχόμενον μέγαν Ἄσιον (οὐδὲ φέβοντο).

E 472 “Ἐκτορ πῇ δὴ τοι μῖνος οὔχεται, (ὃ πρὶν ἔχεσκες);
φῆς που ἄτερ λαῶν πόλιν ἐξέμεν (ἡδ' ἐπικούρων)
(οἶος, σὺν γάμβροισι κισσιγνήτοισί τε σοῖσιν·)
τῶν νῦν οὐ τιν' ἐγὼ ἰδέειν δύναμ' (οὐδὲ νοῆσαι),
ἀλλὰ καταπτώσσουσι, κύνες ὡς (ἀμφὶ λέοντα).

III. The tags which are suitable to follow the bucolic diaeresis are very numerous. Here again there is so much material that only a brief indication of its character can be given.

(a) All the most prominent divinities and many heroes whose names consist of not more than three syllables have epithets of such length and quantities that the name and epithet together just fill the last two feet of the verse.¹

¹ μητιετα Ζεὺς, εὐρύοπα Ζεὺς, εὐρύοπα Ζῆν, πότνια Ἥρη, Πάλλας Ἀθήνη, Φοῖβος Ἀπόλλων, Ἄρτεμις ἀγνή, Ὀβριμος Ἄρης, χαλκεος Ἄρης, ὀξὺν Ἄρηα, θεῶν

(b) In more than five per cent of the verses of the *Iliad* and *Odyssey* the subject, predicate nominative, object, or substantive modifier in an oblique case, with or without a preposition, just fills the last two feet of the verse. This class contains many familiar tags; e.g. θυμὸς ἀγῆνων, ὄβριμον ἔγχος, νηλεὶ χαλκῷ, ἐν μεγάροισιν.

(c) Some tags are used in several cases:—

N. πατὴρ ἄρουρα	νηὺς ἐνέργος	
G. πατρὸς αἵης	νηὸς εἰσης	οἶο δόμοιο
D. πατρίδι γαίῃ	νηὶ μελαίνῃ	ῶ ἐνὶ οἴκῳ
A. πατρίδα γαίαν	νῆα μέλαιναν	ὄνδε δόμονδε χαλκοβατὲς δῶ, ὑπερεφὲς δῶ

The results of this examination of the use by the Homeric poet of the bucolic diaeresis, if accepted, will tend to weaken the argument for the origin of the hexameter which is based on the likeness of the caesura of the third foot to the pause at the end of the verse. For the same argument may be urged for the derivation from tetrapody and dipody:¹ since the poet's treatment of the bucolic diaeresis differs in degree only from his treatment of the pause in the third foot.

It is not the purpose of this paper, however, to discuss the origin of the hexameter, but, in concluding, to raise the query whether it may not be conducive to a better appreciation of the poems to reason in the reverse direction? Instead of arguing from the use of the pauses to the derivation of the hexameter, may it not be more profitable to try to understand better the bearing of the musical or metrical pauses on the meaning and artistic effect of the verse? The poet's chief pause in the sense, as well as in the rhythm, is at the end of the verse. Next comes the caesura of the third foot, and after that in order of importance, the bucolic diaeresis. The treatment of these pauses is the same in kind. The

"Ἀρηα, οὐλον "Ἀρηα, δι' "Ἀφροδίτη, ὠκέα "Ἴρις, φαίδιμος "Ἐκτωρ, ὄβριμος "Ἐκτωρ, "Ἐκτορι δίψ, "Ἐκτορα δῖον, δῖος "Ἀχιλλεύς, ὠκὺς (without πόδας) "Ἀχιλλεύς, φαίδιμος Αἴας, δῖος "Ὀδυσσεύς.

¹ See the article by E. von Leutsch in *Philologus*, XII (1857), p. 25 ff.

pauses are used to divide the thought into units sufficiently short to be easily apprehended by the minds of those for whom they were composed, by the sense of hearing alone, and without the necessity for repetition as in the case of poems which are meant to be read. The burden of the narrative comes first in a whole verse, or a half-verse, or four feet. Then may follow in a whole verse, or the second half-verse, or the last two feet, the unessential but picturesque or explanatory part, without which, as Professor Seymour has observed, 'we should have prose, not poetry.' By the use of decided pauses in the sense at these (and other) metrical stops in varying combinations monotony was avoided.